THE MUSICAL TEMPO

Aug. 1st, 1902 Vol. 8, No. 2

DEVOTED TO THE INTERESTS OF THE MANDOLIN GUITAR AND BANJO

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A REQUEST

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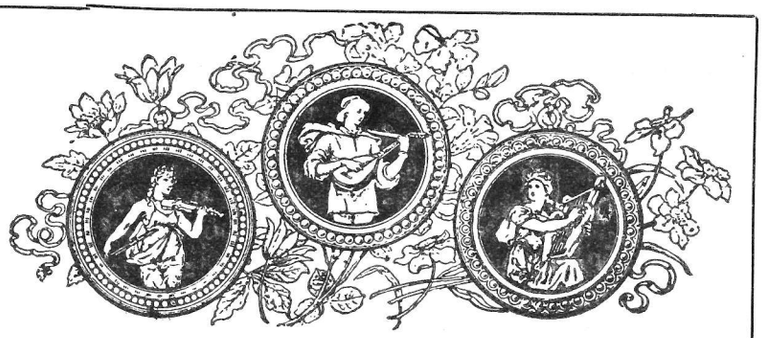

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PHILADELPHIA, PA., AUGUST 1st, 1902

THE SECRET OF THE VIOLIN

WHAT is the secret of the violin? Why is it that when a great violinist appears all the other soloists have to "Go 'way back and sit down"?

The answer is; the fascination of the violin is the fascination of the soul unveiled.

No instrument—the human voice hardly excepted—provides such a rare vehicle for the emotions, is in such close touch with the molecular vibrations of thought and with the psychic waves of feeling. But whilst the violin equals the voice in sensibility and expression, it far transcends it in compass, variety, and durability.

Consider the singular completeness and perfection of this instrument as a sort of physical and vibratory counterpart of the soul. The four strings no doubt limit and define its compass, and only in the quartet and collectively is it capable of extended effects of complex harmony; but as a tone producing instrument and within its limits it is perfect—every gradation of sound between tone and semitone is attainable, and for no other instrument can this be claimed.

Then the violin posesses a trinity in unity of power which invests it with a quite singular and felicitous completeness of its own:—

(1) *Accent*—and in staccato passages almost the accent of percussion.

(2) *Sustained Sound*—to a degree far beyond the capabilities of the human voice.

(3) *Modified Tone*—and in such refinements of gradation that the melting lines of the spectrum can alone supply us with a parallel or analogy.

Your piano possesses *Accent*, but once strike a note, soft or loud, and it passes beyond your control.

The piano has little *Sustained* and no *Modified Tone*.

Your organ has *Accent* and *Sustained Tone*, but in a very imperfect sense modified tone; and a brief survey of all musical instruments now in use will convince the student of acoustics that nowhere but in the violin do we find to anything like the same degree that trinity in unity of power, summed up in accent, sustained sound, modified tone

But the half has not yet been revealed. The trinity of power in the violin is placed under the immediate control of two hands—of ten fingers, each hand functioning differently. The hand on the finger-board in engaged in pressing the strings, the other hand wields the bow, and not only sets the strings in vibration, but drives, tears, plunges, caresses, checks, prolongs, magnetises, and regulates, in an altogether marvelous fashion, the outpourings of the musician's soul—and further:

Has it ever occurred to you how differently the same piece of music, or, for the matter of that, the same violin, sounds in the hands of two different players?

A few of Paganini's solos were written down, and Sivori, who passed as his only pupil, was in the habit of playing some of them; yet no one was ever wrought to frenzy or melted into a passion of tears by that elegant performer. The gentlemen in the orchestra remained calm, but listened with admiration and approval. But when Paganini played, the drummer on one occasion so shook with excitement that he was utterly incapable of playing his part at all, and Professor Schoen, then a violinist at the first desk, went up and did it for him, whilst the other violinists were so lost in wonder that they could hardly concentrate their attention sufficiently to come in at the "tutti".

When Paganini raised his bow on high, it came down on his four strings with a crash. What made it sound like thunder? It was the thunder of his soul. When his violin welled with sweetness long drawn out, why did the tears roll down the faces of hardened orchestral veterans, and even great virtuosi like Lindley and Dragonetti? Why did the people just go off into fits of laughter when a comic vein seized the prodigious Maestro in the midst of his variations on the Carnival de Venice?

What was it? It was the mystery of *Touch*. The language of touch is but half understood, but the language of touch is the language of soul, and the perfection of touch is reached when a sensitive finger controls a vibra-

ting string or nerve and sends its own psychic thrill along the waves of sound or sensibility.

The same is no doubt true of the pianaforte touch, though in a less degree, because a persuasive touch can never have the power of a sustained and modified pressure.

Recent science has thrown some curious side-lights upon the same sense of touch. It affirms that the trained fingers of the blind actually acquire from exercise, practice, and adaptation new nerve cells filled with gray matter of the brain—in fact, the fingers of the sensitive musician have the power of thought and emotion delegated to them; and just as thinking matter is not confined to brain cells, but extend all down the medulla oblongata, which responds to stimulus, even when the head is cut off—so we now know that brain cells may be acquired (almost celebrated), and used even by the fingers. Now supposing we bring these thinking, pulsating finger-tips and wed their subtle pressure to waves of sound, who shall say that these special sound waves may not be so impregnated with brain waves as that sound thus charged with soul may convey through the auditory nerve to other souls the passion, the emotion, the sorrow, the joy, and whatever else is generated in the heart and brain of the musician? 'Tis not more inconceivable than thought reading.

This goes far to account for the personal fascination which players exercise through their art. Their soul waves becoming brain waves, float out, charged with whatever is in the musician; and if there is nothing within the musician, as not unfrequently happens, they float out charged with nothing.

The witchery of the violin for collectors is perhaps more difficult to explain. Very often these fanciers don't play, and still more often they seem to have an objection to other people stringing up their treasures and playing on them. It is the construction, not so much the sound of the violin, that deprives the collector of his senses; but we ought to be very thankful to these monomaniacs, for without them there would be few masterpieces still extant; through them the violin goes into a period of Devachan, or enforced rest. At all events, it cannot be worn out, or chipped, or trifled with by repairers, whilst in the collector's cabinet.

(To be continued)

HOW SELDOM do we meet with a proper amount of sympathy and knowledge, honesty and courage in a critic!—four qualities he ought to possess. It is therefore very sad that the realm of music criticism, in so many respects so useful, should often be the occupation of heads by no means gifted with these qualities.—BACH.

ON HEARING A LITTLE MUSIC BOX

BY LEIGH HUNT

HALLO! what? where? what can it be
That strikes up so deliciously?
I never in my life! what? no?
That little tin box playing so?
It really seemed as if a sprite
Had struck among us, swift and light,
And come from some minuter star
To treat us with his pearl guitar.

Hark! it scarcely ends the strain,
But it gives it o'er again—
Lovely thing!—and runs along,
Just as if it knew the song;
Touching out, smooth, clear, and small,
Harmony, and shake, and all;
Now upon the treble lingering;
Dancing, now, as if 'twere fingering;
And, at last, upon the close
Coming with serene repose.

O! full of sweetness, crispness, ease!
Compound of lovely smallnesses!
Accomplished trifle! Tell us what
To call thee, and disgrace thee not.
Worlds of fancies come about us,
Thrill within, and glance about us;
Now we think that there must be
In thee some humanity,
Such a taste, composed and fine,
Smiles along that touch of thine;
Now we call thee heavenly rain,
For thy sweet, continued strain;
Now a hail, that on the ground
Splits into light leaps of sound;
Now the concert, neat and nice,
Of a pigmy paradise;
Sprinkles then from singing fountains;
Fairies heard on tops of mountains;
Nightinggales, imbued with art,
Caught in listening to Mozart;
Stars that make a distant tinkling,
While their happy eyes are twinkling;
Sounds for scattered rills to flow to;
Music for the flowers to grow to.

—*Musical Moments*

MANUFACTURERS' NOTES

Graupner & Meyer have opened an office and salesroom at 129 North 8th Street, Philadelphia, and report business most satisfactory.

HOW TO USE ROSIN

BY H. R. HAWEIS

Some ignorant people talk of rosin as "greasing the bow". Smooth horsehair or greased horsehair is, of course, useless. It is not the absence but the presence of friction which sets the strings in vibration; it is the surface of the horsehair, roughened by infinitesimal particles of rosin, which prevents the horsehair touching the string with a continuous pressure, so that it receives in reality a succession of tiny shocks.

This is what renders the succession of vibration so rapid as to sound continuous.

Without rosin, the violin, in spite of string and bow, and the art of all Cremona, would be mute.

To average rosiners let me give a word of advice. "Don't rub the horsehair down smooth with long sweeps but powder the rosin off into the hair with quick rubs and a light hand; in this way you avoid rubbing the oleaginous particles of the gum into stickiness.

I notice that the best players use plenty of rosin, and never let the bow get thirsty. I remember the matchless violinist Remenyi taking up my violin and bow and calling aloud for rosin. "Why you have no rosin on; you cannot expect the violin to speak without." Yet I thought my bow had plenty of rosin on, but it was not enough for Remenyi, who powdered it away in clouds. But please to remember that, however thirsty the bow may be, the *violin* does not require to drink, and the habit of smothering and smearing its beautiful smooth belly with thin glutinous dust is a most vile one, and worthy only of third rate second violins at a fourth rate music hall.

CALLING ATTENTION

In the music business may be found some men who have made money; in the same line will be found more men who have not even made a living. These men who have made a lot of money are not content, they want more, and if you will spare the time to investigate, you will note they continue to advertise. Is it within reason that these men who have made money are simply throwing their money away simply for the sake of continuing their ads? No, it has paid them to advertise. They have selected paying advertising mediums, and have worded their ads. to bring profitable returns.

Those who have not made a living think it doesn't pay to advertise. It might be possible, if they ever advertised, that it was not done properly.

When you advertise, select a good medium, watch the ad, and have a system of checking returns. If the ad doesn't pay, it is the fault of the ad, the article, or the paper. In most cases it is the ad. If it should be, try another ad, word it different, and don't forget to embody in the ad the particular merit of the article. Last, but not least, be most careful to talk in your ad as you would to a customer.

There are many people to buy your goods if they only knew you had them for sale. In America alone can be found two hundred and fifty thousand live buyers for stringed instruments and music. They buy continually. To those who insist advertising does not pay I would ask—How many of these buyers have you on your list? They buy from someone; and while there is no law to prevent them from becoming one of your customers, it will pay you to advertise, but not with a poorly worded ad or worthless article.

HOW GUT STRINGS ARE MADE

BY H. R. HAWEIS

Gut strings are generally termed "Cat Gut", yet so far no satisfactory explanation has been offered, and I am unable to understand why gut strings are called cat gut at all, since they are made from the intestines of the sheep, goat, or lamb, and have absolutely nothing to do with the pussy.

I can only suppose that the frightful and melancholy tones habitually elicited from the violin by inexperienced players may have reminded people of the nocturnal cat sufficiently to credit that maligned animal with providing part of the mechanical apparatus for their production.

In manufacturing strings in Italy, the young lamb is killed in September. It is opened at once, the intestines taken while still warm, stretched on an inclined plane, scraped and cleaned thoroughly without delay. It is then soaked for about fifteen hours in cold water, with a little carbonate of soda; then lukewarm water is substituted for a few hours more.

The fibrous or muscular membrane is now ready to be removed from between the peritonical and mucous membrane. This is done by women who scrape it with a cane. The precious selected membranes are then soaked in jars containing an ammoniacal solution; they are then rubbed through the fingers three times a day, treated with permanganate of potash, cleaned, sorted, cut, and split; and, finally, the threads are spun—three or four thin threads for the guitar 1st or violin E, three or four thicknesses for the second, and six or seven for the guitar 3d or violin D. Double-bass strings take up eighty fine threads. Further twistings and soakings of minor importance take place. The strings are finally dressed with olive oil, coiled, and boxed ready for market.

OF COURSE, string music would be more appropriate than any other for a hanging.

The Musical Tempo

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EDITOR ALVIN BUDSEIGN

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Subscribers desiring their address changed should give their old as well as the new address.

Advertising Rates furnished on application. Copy of advertisements must reach us no later than the 5th of the month. Change of advertisements should reach us by the 1st of the month.

THE MUSICAL TEMPO is devoted exclusively to Music, and particularly the Mandolin, Guitar, and Banjo. We invite correspondence on all matters of interest pertaining to the above. We do not, however, hold ourselves responsible for the opinions of correspondents.

FARLAND'S SPLENDID WORK

Great Banjoist Scores Fresh Triumphs At Harrisburg

Mr. Morrow's Mandolin Clubs in Fine Form

Few masters of any given instrument are produced in one generation. Just now the premier violinist of the world is undoubtedly Jan Kubelik. The premier banjoist is just as certainly Mr. Alfred A. Farland, who made such exquisite music last evening in the hall of the board of trade that his audience half the time refused to believe that he had a mere banjo in his hands.

It is difficult to properly estimate the work of the Schubert mandolin orchestra, the Ladies' Schubert mandolin club, and the Imperial banjo club under the direction of Frank S. Morrow. A just appreciation of their performance last evening will seem extravagant no matter how reservedly it is stated. It is certainly well within the facts to say that their work has never been surpassed by musical clubs appearing in this city.—*Harrisburg (Pa.) Independent.*

CONCERT

The Ladies' Shubert Mandolin Club, composed of 25 of Harrisburg's popular young ladies, gave several successful concerts under the direction of Frank S. Morrow. At Tyrone, Pa , they were greeted by a large audience. At Phillippsburg, Pa., the club broke all previous records of the Opera House. This is a deserved testimonial for Mr. Morrow's excellent work and the musical talent represented in the club. Considering the fact that the railroad fare for one of the engagements alone was a trifle over $125,00, it is remarkable to note the concerts were a great success financially, as well as musically.

⚜ ⚜ ⚜

We are in receipt of a novel program from London. The occasion being a concert under the auspices of the Ashton Banjo Club. Twenty-seven numbers comprise the program. Americans begin to tire at the 12th number, and if such a lengthy program as our English brethren present were tried here, we doubt if any one save the janitor would comprise the audience after the first part. Quite a novel feature of the program was its setting, the number appearing thus.

		Composer	Publisher
No. 15	Valse Di Concert, "Love and Beauty"	*Armstrong*	*Turner*

ASHTON BANJO CLUB.

SEASON OF 1902-03

The time of the year is at hand when teachers begin to outline their campaign for the season of 1902-03. His holidays are nearly over and his New Year near at hand.

Of late years teachers have complained of the tardiness with which the season begins, many of them claiming that a healthy interest and real activity is not experienced until after the holidays. Teachers should have at least eight good months out of the year, and one who does not enjoy this prosperity, must of necessity be lacking in some quality, more than likely commercial rather than musical ability.

Times have changed; modern methods must be used, not in commercial circles alone, but in teaching music as well. You that have the interest of the profession and the instrument you teach at heart, would surely not use an out of date instruction book, when you knew of a better one, more modern, and producing better results. Then why should you use out of date methods in your business? The older teachers can easily remember that only five or ten years ago the season was in full bloom as soon as the public schools opened. And some of you that will take the trouble to think will find that it was only five or ten years ago when many commercial houses did business without advertising; yet today their com-

petitors compel them to advertise. Advertising is not a luxury, but a necessity. In nearly all branches of trade, the ones who are continually complaining are those who do not advertise.

Many good methods can be used in advertising. Don't advertise recklessly, but systematically.

If you are living in a city of say 50,000 inhabitants; perhaps 49,000 of this number do not know you teach music, and still more they may not know that you are a resident of the city. How, then, can you expect to do a rushing business.

If you select a daily paper for your medium, see that it is one with a bonafide circulation, a paper enjoying the respect of the community Don't place an ad. like this—*John Smith, Teacher of Banjo, Mandolin, and Guitar*—but call attention to your method of instruction, use a convincing statement demonstrating why your method is the best. Don't say terms; talk in your ad. as if you were having a personal interview with a prospective pupil. Don't withdraw your ad. after a month or two, but keep it before the public; it will bring business for you.

It is not neccessary for you to wait until your competitor begins advertising, and follow his ideas. If you want pupils in September you must *remind* them, point out in your circular or ads. the advantage of taking up the instrument in September. If necessary, offer special inducements to all pupils enrolling in September. The big department stores call the public's attention to their goods with page ads. It pays them, and it will pay you to advertise.

Another neat method of advertising is by means of small attractive folders mailed to prospective pupils. If you have five thousand printed, you will pay $50.00 for postage, so by all means when you expect to pay a cent to carry each folder, don't have it printed on cheap paper or by a poor printer. At first sight, the first impression of poor printing is your instruction is just as cheap, if not cheaper.

In your folder call their attention to the possibilities of the instruments. Don't say the guitar is unrivaled as a solo instrument, and then stop there; the recipient may not care to study it for that purpose. Mention its many useful features. Don't stop with one folder, and expect a rushing business; follow it up with another; nine times out of ten the second folder does the business, while the first acts merely as an introduction.

When you are ready for business, see that you have a sign out, and that your studio is kept tidy and attractive.

Thos. J. Armstrong, Benj F. Knell, and John F. Whitaker, Philadelphia teachers are spending the summer at Sea Isle City, N. J.

FUTURE OF MANDOLIN SCHOOLS

IN the last two issues of TEMPO the publisher printed several letters from prominent teachers, in which they tried to point out the harm or good of these so-called fake mandolin schools.

Several good arguments in favor as well as against them were presented. Yet the most conservative teachers admit the outcome puzzles them. The Editor is in receipt of many letters regarding the schools, and has been asked by several to publish his views.

It is not my object to predict the future of these schools, but to try and show whether or not these schools are the real cause of the lull in business claimed by most teachers.

The whole matter boiled down seems to me a business proposition, pure and simple. The time was not far distant when it was next to impossible to buy even a poorly made mandolin at retail for $15.00, yet today a fairly good instrument can be purchased for about one-half the amount. This big reduction in the price of mandolins proved a boon to teachers, and was the main factor in placing the mandolin as the most popular of stringed instruments. When mandolins were to be purchased at such low prices, it affected the sale of banjos. Still more it cut into the violin teacher's business. So much so that an army of violin teachers took up the mandolin, and today include it among the instruments they teach.

Two years ago banjos took a drop in prices; the result was many new pupils on the banjo, and a renewal of interest in this instrument.

These so-called fake schools are the outcome of the autoharp trade. Autoharps were peddled from Maine to California, sold on installments of 25 cents each week. People everywhere bought them, as it did not neccessitate the outlay of more than a dollar or two. The result was a tremendous output of autoharps. But, the instrument died an awful death owing to its limited musical possibility. The ultimate result is the manufacture of autoharps is today carried on only on a limited scale, and many autoharp manufacturers are now making mandolins.

To the best of my knowledge these schools have been money makers, with very few exceptions. Those who failed, failed only for want of capital to conduct the enterprise on a paying basis. One teacher expressed himself in a reasonable manner, by saying "The success of these schools only proves that the public is 'bargain crazy'; they'll buy anything at a bargain, whether they have use for it or not".

I hardly think these schools are the real cause of a lull in business claimed by many teachers. To begin with, when these schools open a new field they are pre-

pared as regards capital, while most teachers are limited financially. I say this with all due respect to a number of teachers I know to be "well fixed" financially. I have in mind an instance where one of these schools attempted to operate in an Eastern City. A wide awake teacher, who by the way had capital, heard of it, and with vigorous advertising actually ran the school far out of his city in exactly two months. The school suffered a loss of $500.00.

The greatest "pulling power" the school has, is the mere fact that they "get the bull by the horns" in canvassing from house to house. In this they adopt the best advertising method extant. If they see they cannot "land" a prospective at their first call, they call again, and if neccessary call the third time.

All this proves that times have changed beyond the comprehension of most teachers who complain. The general public have been educated to modern methods, and the music teacher must adopt them. Many old established mercantile houses with unquestioned reputation have a certain patronage, but the majority of teachers to complete with these schools will be obliged to adopt modern methods.

I dare say if a teacher would spend in advertising the equivalent of the commission paid one agent (which is $2.00 per pupil in instrument) hired by these schools, he would reap an equivalent in business. The most damaging point to the schools is they give but a few minutes for a lesson, and do not limit the number of each class.

Here is where the teacher could use a most convincing argument, by limiting the number of pupils to a class, and spending an hour with them.

From a commercial standpoint the teacher could if neccessary give an instrument with 30 lessons, and yet receive good pay for his time.

EDITOR

(*To be Continued*)

PERSONAL *and* PERTINENT

Mr. Newbigger, manager of the Boston School of Music has sailed for England, for the purpose, 'tis said, of establishing their schools in England.

⚜ ⚜ ⚜

Guitar parts or other instrumentation to "The Rajah" the music supplement in this issue of the TEMPO can be had from H. A. Weyman & Son, 1022 Market Street, Philadelphia.

⚜ ⚜ ⚜

The following teachers were recent visitors to Philadelphia, Frank S. Morrow, Harrisburg; Charles Alexander, Fort Wayne; A. B. ZuTavern, Fernandina; Daniel Acker, Wilkesbarre; J. Herbert Scholl, of Burlington; and Harry Fischer, Newark, N. J.

⚜ ⚜ ⚜

"Imperial Edward", Sousa's latest march, is said to be the biggest seller of any of his works.

⚜ ⚜ ⚜

Alice E. Booth, who was obliged to give up teaching two years ago on account of ill health, will begin teaching again the coming season, with headquarters at El Paso, Texas.

⚜ ⚜ ⚜

Harry Fischer, a former teacher of Newark, N. J., but who has been absent from that city for two or three years, will open up a studio there in September.

⚜ ⚜ ⚜

Anthony Brothers, of Fall River, Mass., have purchased the catalog of publications known as "G. H. Munroe & Co.'s Popular Edition".

WOMEN AND MUSIC

BY H. R. HAWEIS

The emotional force in women is usually stronger, and always more delicate than in men. Their constitutions are like those fine violins which vibrate to the lightest touch. Women are the great listeners, not only to eloquence but also to music. The wind has swept over many an Aeolian lyre, but never such a sensitive harp as a woman's soul. In listening to music, her face is often lighted up with tenderness, with mirth, or with the simple expansiveness of intense pleasure. Her attitude changes unconsciously with the truest, because the most natural dramatic feeling . . . . The women's temperament is naturally artistic, not in a creative, but in a receptive sense.—*Music and Morals.*

ENGLAND'S COLLEGE OF BANJOISTS

The following prospectus of the college of Banjoists, London, England, will no doubt interest American Banjoists. The college is under the direction of the International Union of Musicians, Ltd. (incorporated), with its central office at 14 Gray's Inn Road, London, W. C.

SYLLABUS FOR BANJO

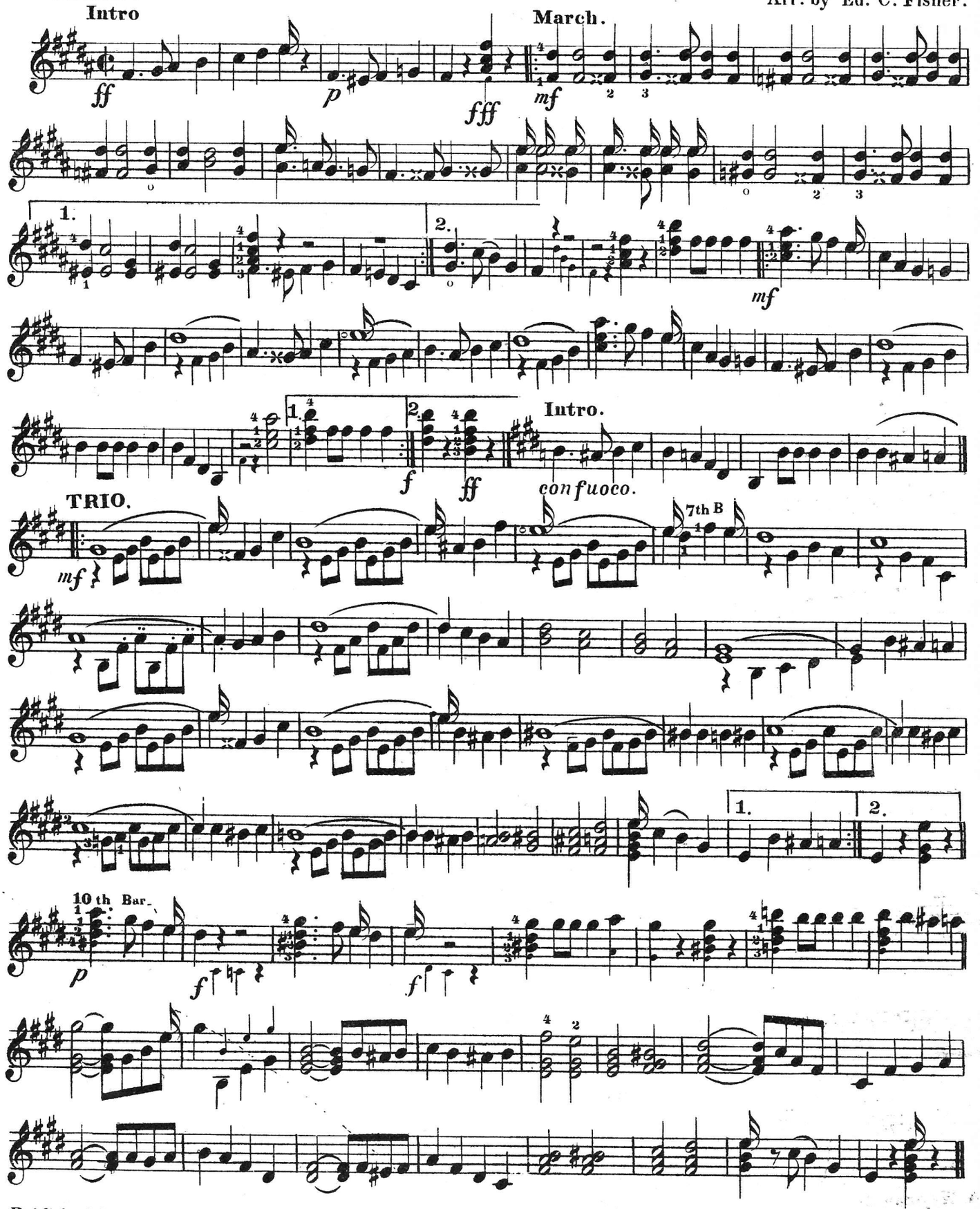
The following works are recommended :—

Tutors by Barnes and Mullins, Essex and Cammeyer

THE RAJAH.

MARCH AND TWO STEP.

SOLO BANJO.
Bass elevated.

MARIE LOUKA.
Arr. by Ed. C. Fisher.

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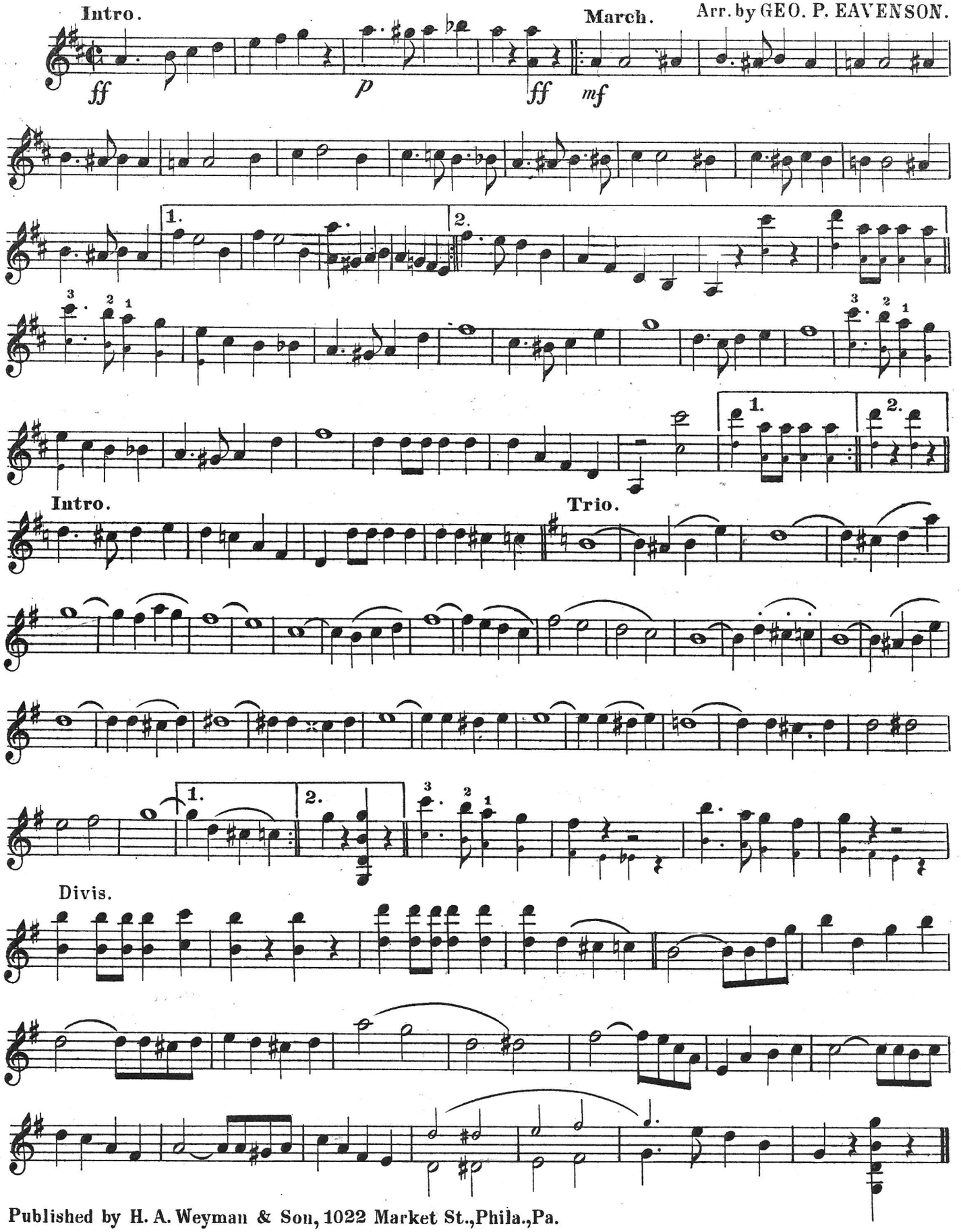
Piano Solo 50c.

1st MANDOLIN or VIOLIN.

THE RAJAH.

MARCH AND TWO STEP.

By MARIE LOUKA.
Arr. by GEO. P. EAVENSON.

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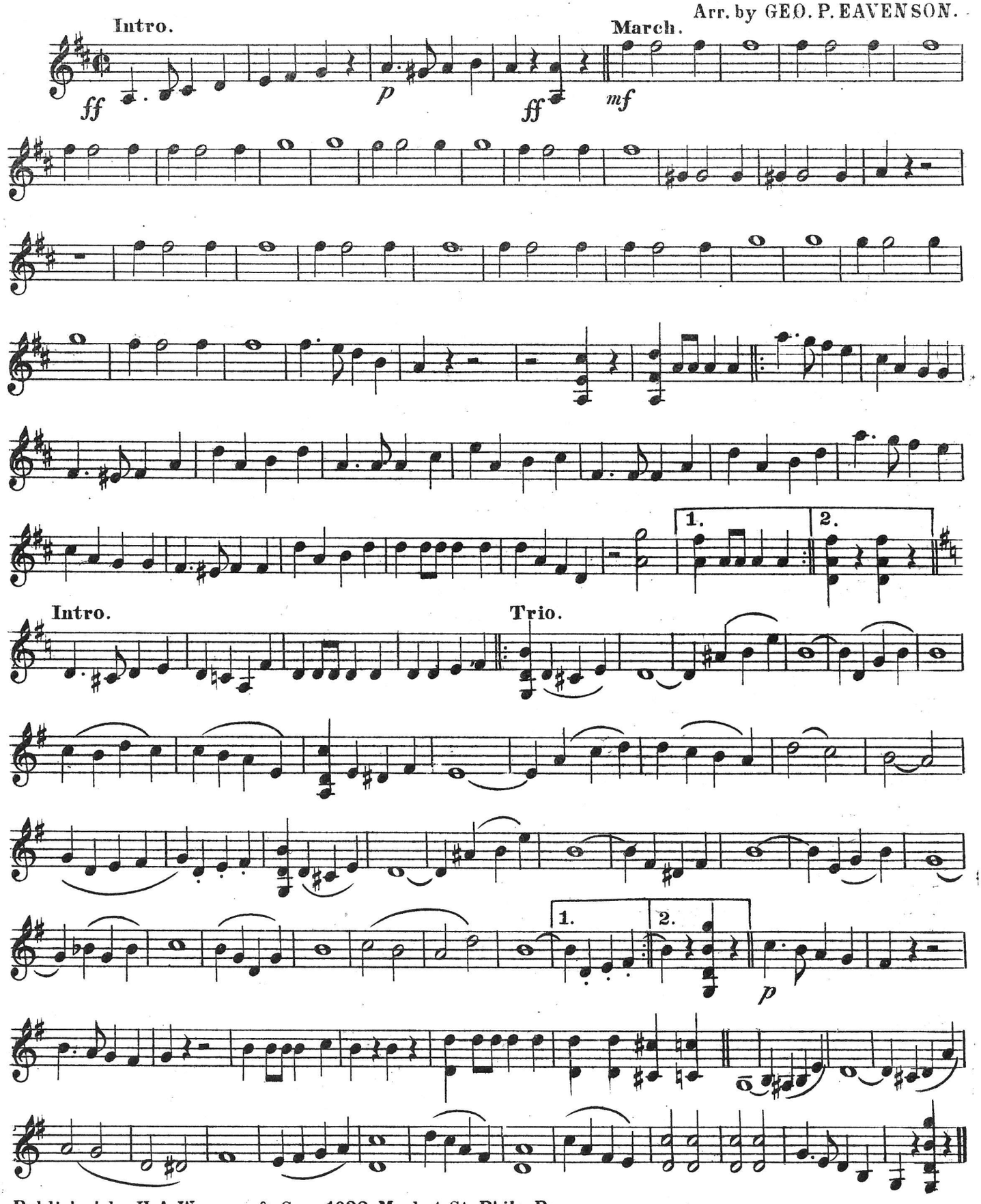
THE RAJAH.

MARCH AND TWO STEP.

2nd. MANDOLIN.

By MARIE LOUKA.

Arr. by GEO. P. EAVENSON.

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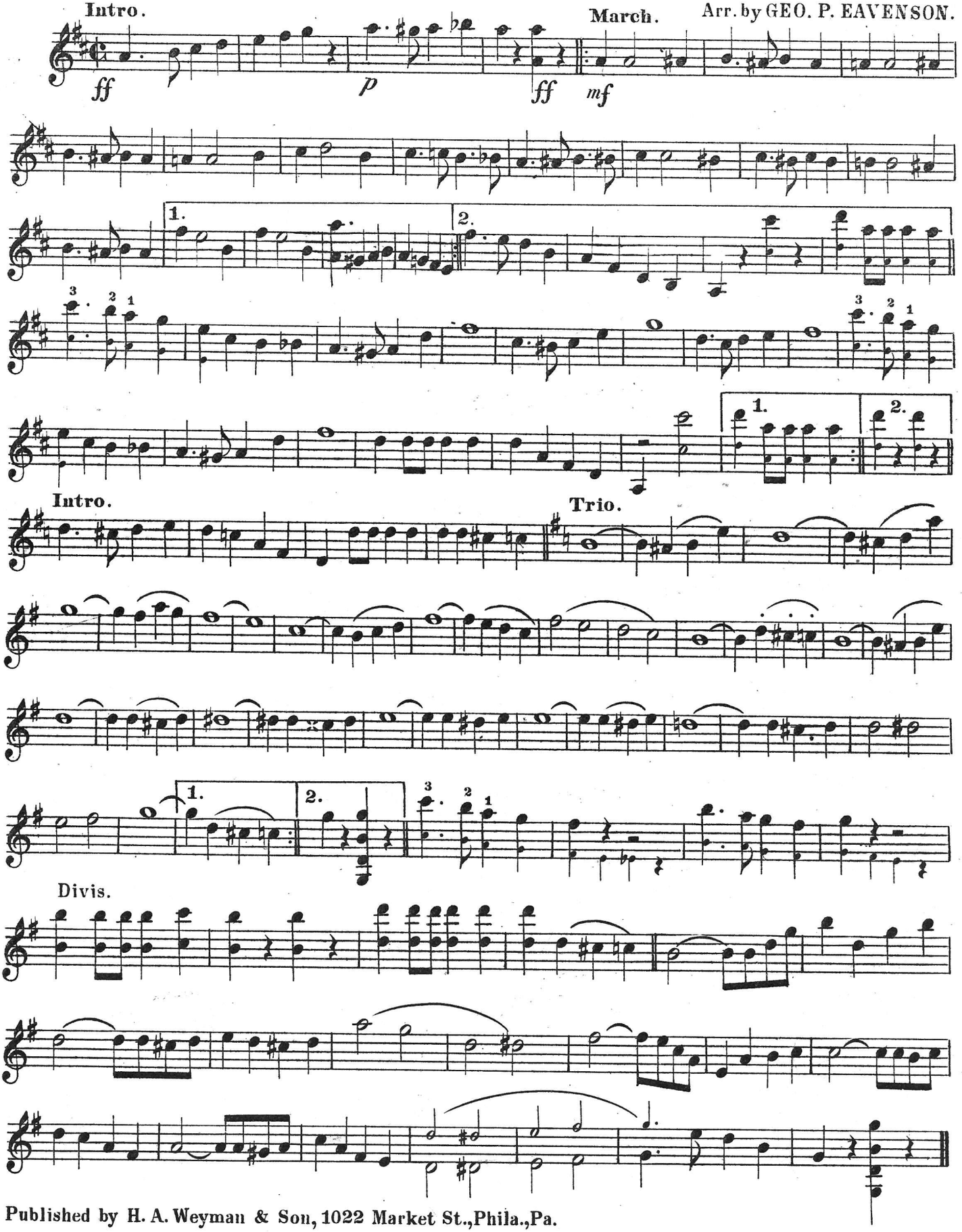
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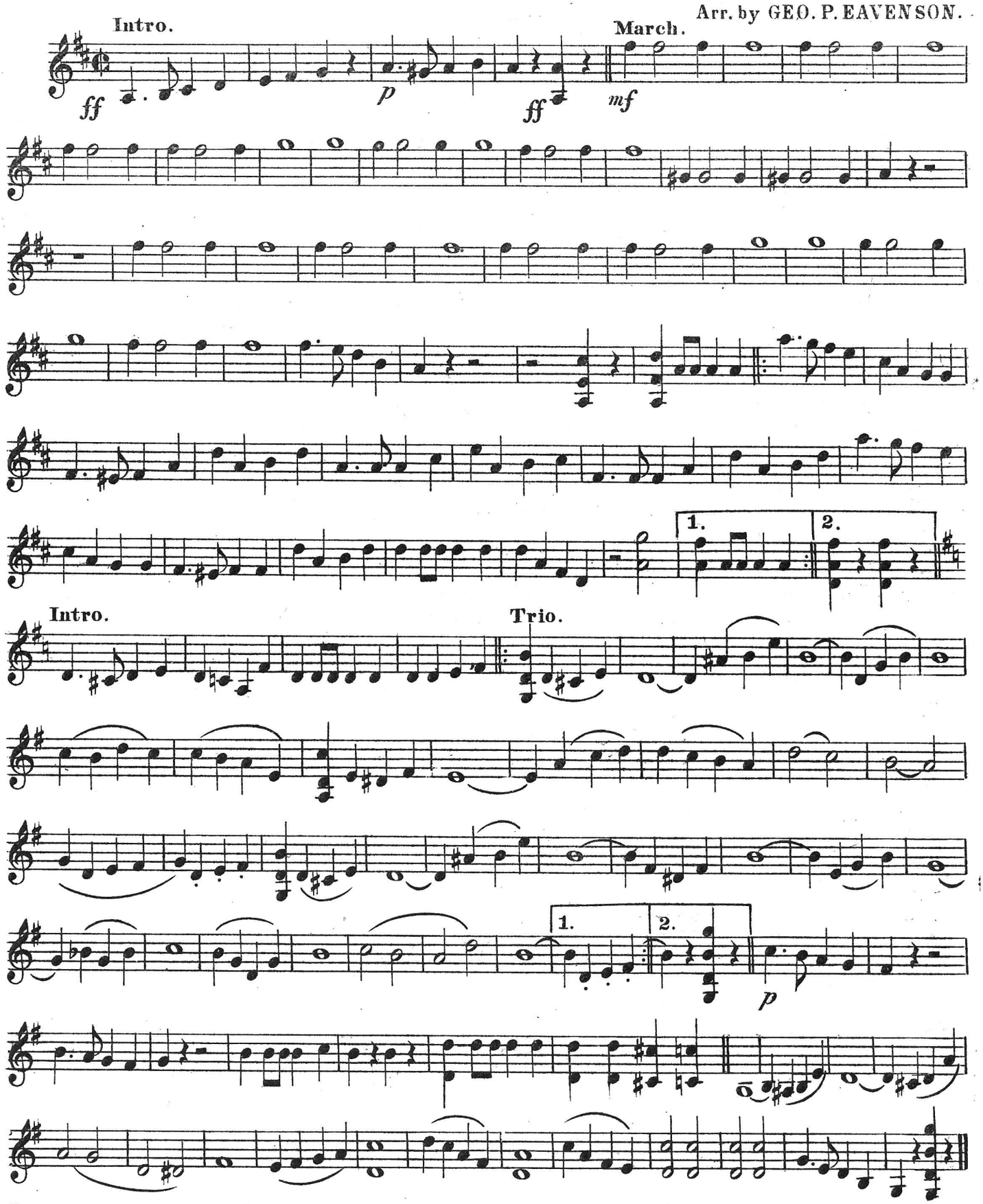
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Mandolin Solo. . . . .20¢
Two Mandolins. . . . .35¢
Two Mandolins and Guitar..50¢
Two Banjos. . . . .30¢
Banjo and Piano. . . . .50¢

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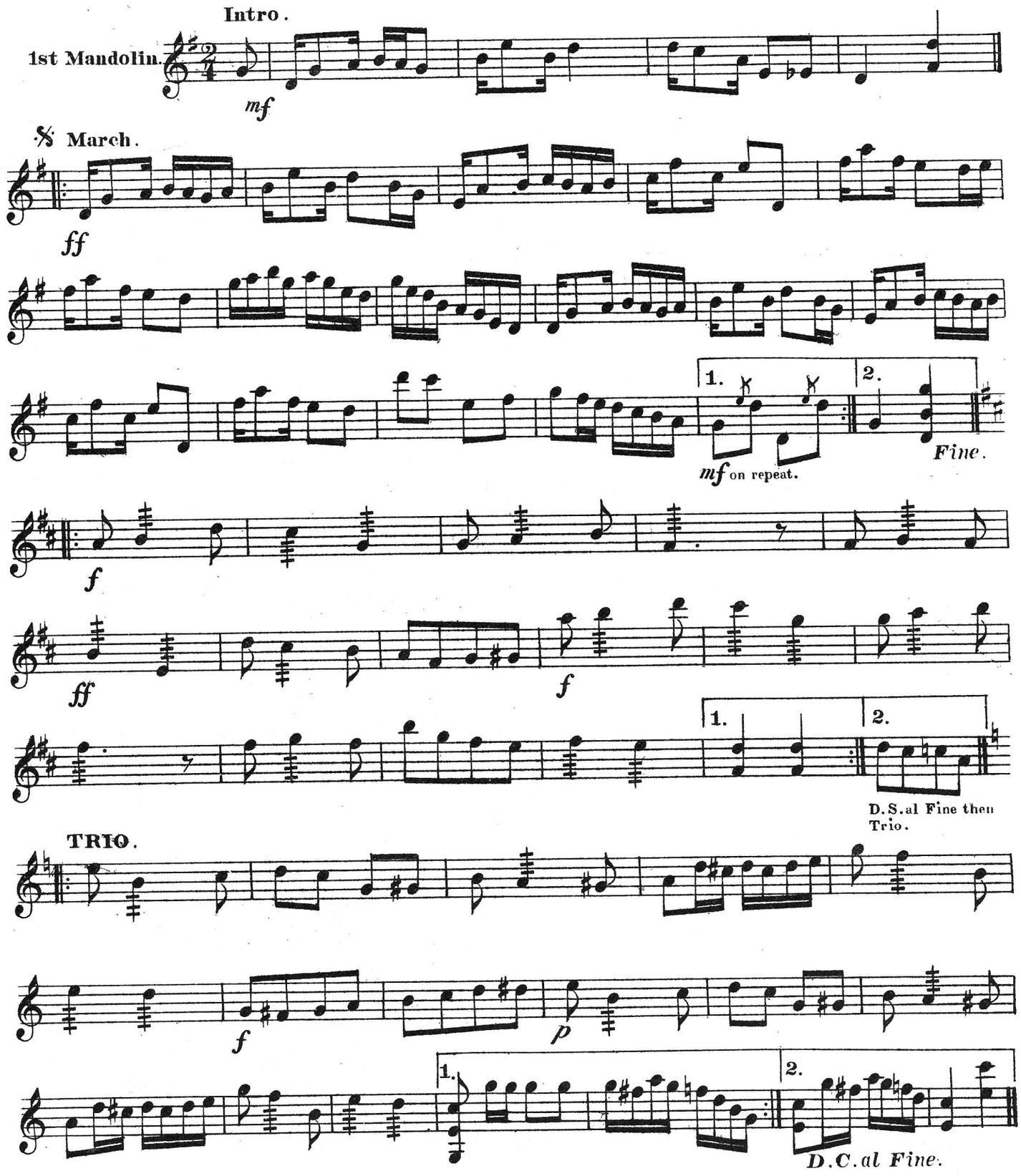
FRED S. STUBER.



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and Ellis (Turner's or Dallas, editions) and Studies by Ellis (Turner.)

Lower Examinations. Elementary Grade.

1. Play the major scales of C F, and G for one octave and the common chords of C and F at first and fifth positions and G at first and third positions.
2. Perform two of the fol'owing pieces (at candidate's option) :—

Kennedy. Fun and Frolic.
Dallas. Breakdown.
Mitchell. Darkies' Festival.
" Gipsy Waltz.
Ellis. Twilight Schottisch.

Lower Grade.

1. Play the scales of G F and D major and C minor for two octaves, the scale of A major for one octave and the common chords of C minor (first and fourth positions), D major (second position), and A major (second and fifth positions).
2. Perform any three of the following pieces at Candidate's option):—

Cammeyer. Andante and Waltz (first and second strain only).
Kennedy. Merrie England second strain only.
" Belle of New York third strain only.
Ellis. Studies No. 24.
Cammeyer. To the Front, Trio only.

Higher Grade.

1. Play an easy piece at sight.
2. Play the following scales for two octaves C F and G major and E and D minor, also the common chord of G minor in the third, seventh and eleventh positions and the chromatic scale for 2 octaves ascending and descending.
3. Third string solo work—play any melody (at Candidate's option) such as "Swanee River", "Home Sweet Home", etc., entirely on the third string.
4. Perform any two of the following at Candidate's option :—

Kennedy. Bonnie Scotland.
" Kennedy's Galop.
" Merrie England.
Hind. Reverie in F.
Cammeyer. Houey's Holiday.

HIGHER EXAMINATIONS.

Associate (A.C B.L.)

1. Play a piece at sight.
2. Display practical knowledge of harmonics as explained and exemplified in Barnes and Mullin's Tutor part III, Chapter 4, and show the use of "raspiado" movement (Barnes and Mullin's Tutor part III, chapter 7) in any piece of Candidate's choice.
3. Play rapidly in alternate pizzicato the scales of C D, F and G major and C minor for two octaves.

Licentiate (L.C.B.L.)

1. Perform at sight any Andante movement in full chords, selected by the examiner.
2. Play all the tetrachords (four note chords) in the positions up to the 12th fret, and any chord in exercise on page 35 in Essex and Cammeyer's Tutor.
3. Perform any two of the following at Candidate's option, using alternate pizzicato (right hand double fingering) where desirable:—

Sullivan. Apollo March.
Lansing. Darkies' Awakening.
Armstrong. Love and beauty waltzes.
Hunter. Pensacola.
Kennedy. Brigadier's March.

Fellow (F.C.B.L.)

This examination is held in London only and candidates must have previously passed as Licentiate (L.C.B.L.)

1. Play a piece at sight.
2. Perform in Sostenuto (tremolo) as printed one of the following at Candidate's option :—
   I dreamt that I dwelt (Barnes and Mullin's tutor.)
   Home Sweet Home arranged by Brewster.
   Dreamland Romance.
   San Diego.
3. Play the chore on page 35 in Essex and Cammeyer's tutor and in Sostenuto (tremolo) the Introduction to Ermadrina Waltzes.
4. Perform with plectrum any scales aud chords tremolo.
5. Play tremolo both of the following :—

Bose. Marche des Petits Pierrots.
Essex. Pierrot Waltz.

6. Play one of the following :

Hunter. Finale of Overture to William Tell.
Kennedy. Fairy Revels.
" Belle of New York.
" La Belle Canadienne.
" Galop Electrique.
Lansing. Gaiete Polka.
Cammeyer. En avant.

BY ORDER OF THE BOARD.

MUSIC THE HEALER

Music will some day become a powerful and acknowledged therapeutic. There are moods of exhausted feeling

in which certain kinds of music would act like poison. There are other kinds of music which soothes—if I may use the word—lubricates the worn ways of the nervous centers. You will ask, what music is good for that? We reply, judgment and common sense; and, above all, sympathy, will partly be our guide, but experience must decide. Let some friend well versed in the divine art sit at the piano, and let the tired one lie on a couch and prescribe for herself or for himself. This will happen: "Do not play that *Tannhauser* over just now, it wears me out; I cannot bear it." Or, "Yes—sing that *Du Bist Die Ruh*, and after that I must hear Mendelssohn's *Nocturno* out of the *Midsummer Night's Dream*;" and then what must come next must be left to the tact and quick sympathy of the musician. I have known cases where an hour of this treatment did more good than bottlefuls of bark or pailfuls of globules; but I did not wish to overstate the case; I merely pleaded for an unrecognized truth, and I point to a new vocation, the vocation of the Musical Healer.—(*Musical Memories.*)

RIVAL OF KUBELIK COMING

London, May 17.—Rudolph Aronson of New York has engaged Koclan, the nineteen-year-old Bohemian violinist, whose success has rivaled that of Jan Kubelik, for eighty concerts in the United States. The concerts will begin in November next, and Koclan has received a guarantee of $100,000. H. W. Arkell is associated with Mr. Aronson.

MEMORIES OF SULLIVAN

Sir Arthur had a knack of turning aside wrath by a jest or a joke. When Gilbert asked him why Her Majesty the Queen had been pleased to give a man who furnished music to the street organs a handle to his name, the composer quietly remarked, in the language Gilbert himself had put in the mouth of the Mikado, "to make the punishment fit the crime".

COMPOSER OF "WHEN JOHNNY COMES MARCHING HOME"

An Old Time Teacher of Mandolin and Guitar

It is fifty years since T. Brigham Bishop wrote the melody which we know as "When Johnny Comes Marching Home".

Mr. Bishop is the only one left of a group of great minstrel-song writers. The comrades of his youth—Dan Emmett, the author of "Dixie"; Stephen Foster, who wrote "The Suwanee River"; Nelson Kneass, composer of the music of "Ben Bolt;" E. P. Christy, the originator of minstrelsy, and P. S. Gilmore, the leader—all are gone. Mr. Bishop is still vigorous and healthy, and carries his sixty-six years as lightly as he carried his knapsack in the Civil War. He has had a varied career. He began his life as a music teacher, and was successively minstrel, soldier, cornetist in Gilmore's Band, publisher, and lastly, banker.

He is and always was an enthusiastic lover of music. He once gave his last money to get an organ grinder to play over and over again his favorite song, "Annie Laurie". It happened in this way. Early in the fifties, when Chicago was a small town, Bishop went there to teach the guitar and mandolin. He tried hard, but couldn't get a pupil. His money was going out, and none was coming in. He was in despair, and down to his last coin, a fifty-cent piece.

While brooding over his lack of luck an organ grinder appeared beneath the window of his studio and began to play "Annie Laurie". The music teacher's heart forgot its sorrow. He leaned far out of his window and asked the organ grinder if he would encore that tune for an hour for fifty cents. The man said he would. Bishop threw him the money—all he had.

The organ grinder played the tune over a dozen times, and then the neighbors began to complain. The tireless organ grinder was ordered away. Bishop protested. He told the objectors that he had engaged the man to play for an hour, and an hour he would have to play. The objectors grew so strong and numerous that Bishop consented to dismiss the organ grinder if the crowd which had gathered would drop something into the musician's hat. All were so eager to get rid of him that they were very generous in their offerings, and as a result the astonished man found more than $20 in his hat. He went away delighted.

A GENUINE musical treat was afforded the large audience attending the Banjo, Mandolin, and Guitar festival given at the New Auditorium, Newark. Messrs. Seigel and Brown both scored a hit.

It Pays to Advertise in THE TEMPO, because it has the largest circulation of any similar magazine published.

Rates on Application

A NEW FEATURE

A NEW FEATURE will be added to "The Tempo", beginning with the September-October number, which appears October 1st. A musical supplement of four pages for Piano will be added, making an eight-page supplement of music for the Mandolin, Banjo, Guitar, Zither, and Piano. A Vocal Selection will be substituted for the Piano Selection every other issue, thus giving the entire musical world a treat never attempted by any other magazine.

Notwithstanding this valuable addition and long-felt want, the subscription price to "The Tempo" will remain the same; that is, 50c. a year.

The Piano Selections appearing will be of medium grade, thus giving the amateur as well as the artist the benefit of this rare treat The Vocal Selections will be the best that can be had.

By adding these two new departments, "The Tempo" now embraces the Voice, Piano, Mandolin, Violin, Banjo, Guitar, and Zither; and, as we stated before, there will be no advance in price of subscription, which will remain at 50c. a year.

EDW. A. MEYER & CO., Publishers

HERE *and* THERE

"Selections from 'Carmen'", arranged for two mandolins and guitar by Richard L. Weaver, is said to be this writer's best work.

⚜ ⚜ ⚜

Yohn Bros., music dealers, of Harrisburg, Pa., have dissolved partnership, Mr. O. S. Yohn retiring. E. W. Yohn will continue the business under the old name.

⚜ ⚜ ⚜

Mess. Ed. Fischer, H. W. Levengood, and H. Maulson are playing a ten weeks' engagement at Sea Girt, N. J.

⚜ ⚜ ⚜

Samuel Siegel is accepting a limited number of pupils while at the Battle Creek, Mich., Sanitarium.

"The inner side of every cloud
Is bright and shining;
I, therefore, turn my clouds about,
And always wear them inside out—
To show the lining."

'TIS SAID

The establishing of the free mandolin schools in the different cities is the best thing that ever happened to the musical world.

⚜ ⚜ ⚜

Al. Reeves, the manager and banjoist, was discharged from bankruptcy, June 10th, by Judge Thomas, of the United States District Court. Reeves, about six months ago, filed a petition in bankruptcy, stating his liabilities at $3,912.69, and assets at $25.

⚜ ⚜ ⚜

There are ten different free mandolin schools in Cincinnati, O.

⚜ ⚜ ⚜

An "All Star" Concert will be given by a well-known teacher in St. Louis, about December. The affair will be unique in itself, as he proposes engaging the different mandolin virtuosos to compete for prizes Handsome prizes will be awarded, and the affair will no doubt create considerable interest among the mandolinists throughout the country, as well as the musical world at large, to learn who actnally is the "Ole Bull" of the mandolin.

⚜ ⚜ ⚜

"Prayer", mandolin duo, by Victor Ettinger, is in its fifth edition. Must be good !

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THE FIRST PRINCIPLES OF HARMONY AS APPLIED TO MELODY

By R. M. Tyrrell

[*Continued from Vol. 6, No. 2*]

CHAPTER VIII

MODULATIONS INTO OTHER KEYS

So far we have dealt only with the three principal chords of the written key. In the example on passing and changing notes in the last chapter it will be observed that in the second bar the minor triad of the second degree has been introduced. (See rule 2.)

The dominant and sub-dominant must be studied in their condition as related keys. The following waltz in the key of C resolves into the key of F through the medium of the V 7 chord of that key. (See 4th bar) In the 9th bar the G V 7 chord resolves it into the key of G and

the fifteenth bar C V 7 at the closing cadence clearly indicates that the beginning of the repeated strain is C major.

Any member of the chord may be the bass note, according to the circumstances of the melody or its surroundings. If the third of the triad is in the bass it is called the chord of the sixth. (The fundamental is six degrees above.) If the fifth is bass it is called the six-four chord (fundamental is four degrees above, and third is six.)

Any note of the triad may be doubled; *i.e.*, appear in more than one voice.

Modulations may be effected into even somewhat remote keys by the use of the dominant seventh chord, but in order to have them smooth the V 7 chord must have one or more of its tones mutual with the preceding triad. The following example shows a modulation by seventh chords from D major to F major, in which this principle is clearly carried out.

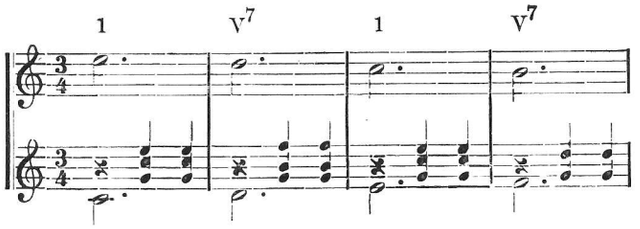
The student must conceive the upper notes as a component part of the melody movement. When a note is repeated in the melody, look for some other harmony which contains mutual notes ; by this means monotony is avoided, and the middle parts move smoothly.

In harmonizing melodies avoid, at least in the beginning, the minor triad of the third degree. Use the chords of the 1st, 2d, 4th, 5th, and 6th degree. Do not follow the 2d degree triad by the tonic, but rather by the V7 chord, and then to the tonic. Do not follow t'e dominant by the sub-dominant, but rather the reverse ; and let your last chord but one be the dominant seventh.

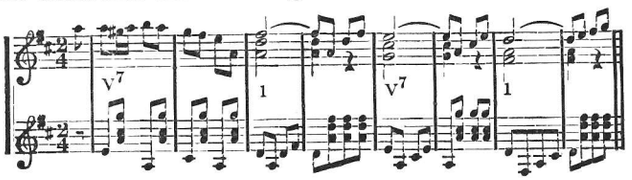
CHAPTER IX

Progressions of The Bass

As heretofore mentioned a chord is in its direct form when the fundamental note is in the bass. It is necessary in beginning or ending any piece of music that this position of the chord be used, but if not deviated from somewhat during its continuance the basses would become excessively monotonous, and the composition or arrangement would become flat and uninteresting.

Any note of a chord may be used as the bass tone, according to the condition of the melody or the position of the preceding chord. It may proceed by degrees or by skips. A very nice effect may be produced by causing it to proceed by degrees in contrary motion to the melody, as in the following.

A popular method of avoiding monotony in the bass is by using the fundamental and fifth alternately.

Sometimes the bass takes the melody in an entire strain, the object of the composer being to produce an impressive contrast to the rest of his composition. In such cases it is usual for all the other voices to mark the harmony only, so as to have the bass stand out prominent.

The bass very often takes the melody in an ff "tutti" movement, introduction to a march, or similar piece of music, or may take a couple of bars of melody at some place in the composition where a striking effect is desired, or may fill in places where the other voices hold particular notes like the following.

This list of bass accompaniment shows how effective a guitar part can be made with the two plain harmonies of the 1st and 5th degree, if every advantage is taken of the bass.

The following rules for the inversion of the bass may be of some assistance.

1st. When the fifth of the dominant chord is in the soprano or melody, use the third for bass.

2d. When the third is in the melody, select the seventh for bass, or the fifth.

3d. If the seventh is in the melody, select the third for bass, or the fundamental.

4th. When the 8th is in the melody, the third may be used as bass, except in the beginning or closing of a strain.

When the foregoing rules cannot be observed, use the fundamental for bass.

The only condition where the bass remains stationary on any tone is where this monotoning is compensated for by a divided upward or downward progression of the other parts. Always begin and end your composition in the fundamental position, so as to clearly establish the key.

(To be continued.)

"COPY-RIGHT AND COPY-WRONG"

IT must be that the copyright laws are very much misunderstood, for among a certain class of "cheap teachers" it seems to be the rule to purchase a musical selection or a set of studies and then make written duplicates and sell them to pupils, with no apparent consideration for the rights of the publisher or composer, whose time, brains, and capital are invested therein, and whose energy makes it possible to secure the best works at figures that should render it totally unnecessary to resort to this more than contemptible method of stealing. Aside from the small returns from such petty larceny, the spoliator is liable to arrest and imprisonment, and we should think that, as a matter of policy, it would not pay to take the risk.

Certainly, sheet music is cheap enough to render this unnecessary, and more, the teacher is always allowed a liberal discount of ample amount to compensate for whatever trouble it may be to make a sale. We want to see this practice stopped, and if any cases of such infringement are brought to our notice we will do our best to bring the culprit to book. If scholars will refuse to accept pen drafts of copyrighted selections and refuse to patronize the "cheap" teachers who use this means of adding a few pennies to their receipts, it will soon cease.

A REQUEST

WE would appreciate it very much if each and every reader of the TEMPO, when writing advertisers, will kindly mention "they saw the ad. in TEMPO". Those who advertise exclusively in the TEMPO of course understand that their results are received from TEMPO, but firms advertising in several magazines sometimes find it difficult to trace results; therefore, we ask each and everyone to kindly mention the TEMPO in writing advertisers; it will assist the advertiser in tracing results, and at the same time benefit the publisher.

'TIS SAID

John Philip Sousa offered $70,000 to be released from his five year summer contract engagement at Atlantic City.

⚜ ⚜ ⚜

There are too many wonderful mandolin virtuosos(?) touring the country in concert work.

New! New! New!

THE WANDERER MARCH

By EDWIN BEAL

Two Mandolins and Guitar - - - 60 Cents

Clubs should order this at once.
Brings encore after encore whenever played.
Procure it for your Club at once.
Half off list price.

Edw. A. Meyer & Co., Philadelphia

Speaking of Evolution

There is as much difference between the
Daynor
today and the banjo of yesterday as there is between the man and the monkey.

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Sole Maker
104-8 S. Fourth St., Brooklyn, N. Y.

Send us a postal card, and we'll tell you all about it.

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HAVE A LOOK

Then hear them played. You're sure to like them. The Hits of the Season.

THE RAJAH — March and Two-Step

JAPANESE FIRE DANCE — By Marie Loukn

Piano Solo, 50c. Violin or Mandolin Solo, 30c. Banjo Solo, 30c. Piano Accompaniment, 30c.
Two Banjos, 50c. Two Mandolins and Guitar, 50c. Two Mandolins and Piano, 60c.
Two Banjos and Piano, 60c. Less One-Half Prices Marked.

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ALBRECHT'S FAMOUS CATALOGUE

MANDOLIN, BANJO AND GUITAR MUSIC

MAILED FREE TO ANY ADDRESS

Albrecht's Thematic Bulletin for September is now ready. It contains $10.00's worth of information for Mandolin, Banjo, and Guitar players and teachers. Subscription only 25c. per year. Sample copies for 2c. stamp.

O. H. Albrecht, Publisher, 249 N. 8th St., Philadelphia, Pa.

Banjos

WE make banjos our specialty. Go to whom you will, you cannot get a banjo to beat ours. We have made high grade banjos for many years, and have met and exchanged ideas with leading banjo authorities.

WE GIVE YOU WHAT YOU WANT—MUSICAL TONE, LOUDNESS, BEAUTY

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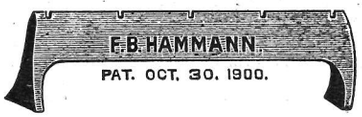

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